MODERN SANSKRIT LITERATURE

like the loss of final vowel, the dentalizatoin of palatal s and cerebral *s and* n, the *o* form of *a* (a common feature even in eastern part of India), the *w* form of *v*, the insertion as *b* in Indonesian and Malay or *p and* ph in Lao and Thai respectively, the *bhasa,* Thai and Lao, *bahasa,* Cambodian, Malay and Indonesian, *bhasa,* Malay and Thai, *Kaya.,* body; *dharmaniam,* pronounced as *dhamniam,* Thai *dharmaniyama,* a custom; *sasana,* Thai and Lao, religion; *waniva,* Indonesian, local pronunciation, e.e., a*kat,* (Interstingly written as akasa) Thai, *angkas,* Malay and Indonesian, *akasa,* sky, space; *khana, Combodia,* ksana, moment; *khana,* Thai, *gana,* group (vide *khanabody,* dean of the faculty); *dontri,* Thai, *tantric,* music; *phan,* Lao and Thai, *bandha,* things, objects; *cuaca,* Malay, *svaccha,* clear and so on; four, (a) in combination with another word, a synonym, a combination seemingly superfluous, carrying the same meaning for which either of the two would have sufficed, e.g., *mit (d) sahay,* Lao and Thai, *mitrasahaya,* friend; *cidtacet,* Lao, *cittacetas,* mind; *kamalag,* Lao, *kamaraga,* sexual passion; *nained,* Lao, *nayananetra,* eye; *nitinai.* Lao, *nitinaya,* by law, dejure; *phalaphon,* Lao, *phalaphala,* fruits, big and small; *vanudyan,* Lao, *vanaudyana,* forest preserve; *supamonggon,* Lao, *subhamangala,* good luck, welfare; Lao, *sukhaksema,* happiness; *sunyakad,* Lao, *sunyakasa,* vaccum; *kulavangsa,* Malay, *kulvamsa,* family; *kiyattiyot,* the combination yielding an altogether a different meaning, *hedkan,* Lao, *hetukarana,* proceedings, situation, event; (c) in combination with a local word, both of them meaning the same, e.g., *rangkay, rang*=body, Thai, *kay=kaya,* Sanskrit, *rangkay*=body, (d) in combination with a local word both having separate meanings (this category has larger number of words), e.g., *orang bisaya, orang,* Malay, *bisaya,* Sanskrit, *visaya,* a person from *srivijaya; pancalima, panca,* Sanskrit, lima, Malay, *pancalima*= jugglery; *pelasari, pela, phala,* Sanskrit, *sari,* Javanese, *pelasari*=a plant with yellow scented flowers; *bangrak, bang,* place, Thai, *rak,* Sanskrit *raga, bangrak*= a place for love; *namtan, nam.* Thai, water (extract or juice), *tal* (pronounced as tan), Sanskrit *tala, namtan*= sugar; *phollomai, phala,* Sanskrit, *mai,* Thai, *phollomai*= fruit; *tonmai, ton,* Sanskrit *taru, mai,* Thai, *tonmai*-tree; (e) in combinations with a non-local word, wargadunia, Malay, *warga, varga,* Sanskrit, *dunia,* world, Arabic, *wargudunia*=a stateless person; *mahamilia,* Malay, *maha,* great, Sanskrit, *milia,* Arabic, *mahamilia*=Highness.

In many cases the Sanskrit words in Southeast Asian languages have undergone change in meaning. Thus in Thai *prarthana,* already noticed, means desire; *karuna* means please; *praman (pramana)* means approximately; *viniccaya,* Sanskrit *viniscaya* in Cambodian means judgement; *kasina ayu,* Sanskrit *ksina ayu,* in Lao means one who is eighteen year or over eighteen means agreement, condition; *cerca,* Sanskrit *carca* in Malaymeans abu*se, sang kat,* Sanskrit *sangata* in Lao means similar; comparable, *sangked,* Sanskrit *ramya,* in Malay means adolescent, youth; *perwara,* Sanskrit *pravara,* in Malay means court damsel; *laksamana,* Sanskrit *Laksmana,* in Malay means a naval admiral, *ajita,* Sanskrit the same, in Indonesian means undependable; *anartha,* Sanskrit the same, in Indonesian means poor, needy; *asvasa,* Sanskrit *asvasa,* in Indonesian means whiteness; *camara,* Sanskrit the same, in Indonesian means bull, male cow;

PREFACE

My contact with modern Sanskrit literature has been twofold : as a creative writer and as a critic. As a creative writer it goes back to my early years. I was just eleven plus when my first Sanskrit poem had been published. Titled Ṣaḍṛtuvarṇanam and though dealing with the oft-handled theme of the description of six seasons it was unique in its high-flown style, sweet diction and the unusually large number of metres, as many as fourteen in a poem of fifteen stanzas which means that with the exception of two stanzas which were yugmakas, forming one sentence, every stanza had a different metre. The poem had appeared in the Saṁskṛtaratnākaraḥ, a prestigious Sanskrit magazine of its time which was appearing then from Jaipur under the able editorship of Mahamahopadhyaya Bhatta Mathura Nath Shastri. My Sanskrit composition begun then has continued intermittently down to this day. As a critic my contact with modern Sanskrit literature goes back to the year 1960 when I was asked to supervise officially, in spite of my protestations to the contrary the Ph.D. thesis of my wife Mrs. Usha Satyavrat on the Sanskrit dramas of the twentieth century. To be true to my assignment I had also to go through the fifty one Sanskrit plays of the present century which my wife had taken up for study from among thrice that number that she had discovered in the course of her search. This was sufficient to generate interest in me for contemporary Sanskrit writing , which I could hardly realise at that time was to become the passion of my life. The second push to my interest in modern Sanskrit literature came with my selection of a topic connected with the modern Sanskrit writings inspired by Kalidasa for lectures at the Kendriya Sanskrit Vidyapitha, Tirupati in 1976. At that time I knew of only a few of such works. As and as my search progressed, I came to know more and more of them. At present I have with me well over seventy such works which I have dealt with in three volumes : Kalidasa in Modern Sanskrit Literature, New Experiments in Kālidāsa and Kālidāsa-inspired Sanskrit Poetry. Besides, I set about collecting as many modern Sanskrit works as I possibly could with the result that I have with me at present one of the largest of the collection of modern Sanskrit works with any single individual in India, a collection that occupies a prime of place in my massive personal library of more than ten thousand titles.

A large part of this collection of modern Sanskrit writings

I have gone through, as is my habit, from cover to cover. While doing this I found myself face to face with something I had not come across in earlier works. Here I was encountering new vocabulary, new idioms, new proverbs and new style/styles which quite excited me. An enormous (corpus) of the modern Sanskrit literature having developed already, I thought it was time to analyse it from the point of view of its new linguistic and stylistic content. Hence the present attempt. From this the reader will form an idea of the new Sanskrit that is shaping up now, the Sanskrit which though observing the Pāṇinian norm by and large, is still different in appearance, the Sanskrit that in spite of its old structure is capable of answering adequately the manifold requirements of the modern period, the Sanskrit that can go very well with the modern jet age. The genius of modern India has not lagged behind to give it such an orientation as to look both old and new, a feature that it does not share with any other language in the world, past or present.

For me it has been an effort which though Herculean has been very rewarding. It was quite a task to wade through thousands of pages, to note everything new in them, new in the sense that it did not form part of the language as it stood in the past centuries, to bring some order in it and to give it the shape of a connected write-up. The present study is the result of my years and years of hard and sustained labour which could have tired me out but for the fact that it more than compensated the tedium with the aesthetic joy that it provided me. The mass of poems, plays, stories, novels, biographies and the travelogues that I went through transported me for a time to a new world, the world fashioned by the creative genius of the writers revealing to me in many cases the realities of modern life, the realities stark and abhorrent. As a creative writer myself I was particularly struck with the grip of the fellow writers over the realities of modern life, its incongruities, its oddities, its complexities, its duplicities, its contrarieties. As a social being the modern Sanskritist is alive, not only alive but very much alive to what goes on around him. He reacts to it as any creative writer would. What medium he has for this is immaterial. It would not rob him of his right to give expression to his reaction. It is all the more creditable that he expresses himself effectively even through an ancient medium by so moulding it as to forcefully mirror his thoughts, his feelings and all the stirring and the churning that that goes on in his heart.

Artistic creation in any form is a source of joy. I have experienced the fullness of this joy

(4)

the period I have been browsing through the modern creative writings in Sanskrit. The multiplicity of themes handled imaginatively have left a deep impression on me. It is not difficult to count the heart beat behind them. So sensitive has been their delineation. Realistic writing is now the rage even among the modern Sanskrit writers. They seem to be bending themselves over backwards to depict the ground realities and it is in their depiction that they bring forth all their art. It is not just a simple narration of events as they observe them. They so depict them as to touch the innermost chords of the heart. The portrait that they draw on their literary canvas with the brush of their forceful imagery, powerful symbolism and sensitive diction has an appeal of its own which keeps lingering on even long after one is through the work.

As said earlier, the modern Sanskrit writers, in order to adequately fulfil the arduous task of mirroring the present social set up had to give a particular mould to the age-old medium through which they had set about expressing themselves. What this mould is and should be an object of anglysis. And this what the present critique seeks to attempt.

A question was once posed as to what is modern in the modern Sanskrit literature as to earn it the sobriquet of modern. The answer is the mould and the reaction expression through this mould. It is as simple as that.

I have ~~subjected~~ utilized/ in the present critique ~~as many as~~ one hundred and fifty modern Sanskrit works. ~~out of the many more that~~ I ~~have~~ have studied/ (many more but have not utilized them/ because of their containing precious little by way of new ideas, expressions and style/styles in view of their authors consciously endeavouring to model their works on works of ~~their~~ old in a sort of competition/ (as it were/ in show of pedantry in their yearning to earn for themselves the sobriquet of abhinavakālidāsa or abhinavabhaṭṭabāṇa. Though living in the present century they transported themselves to the centuries gone by in closely copying the high-flown style with long-winded compounds and complex constructions. Fortunately for modern Sanskrit literature this tribe of Sanskrit writers is fast dwindling yielding place to a more dynamic one which wants to keep pace with the changing times. Except for the few errants who have statrted taking liberties with the language in permitting themselves grammatical and other aberrations, the rest are keeping up the spirit of the language alive. ~~and~~ Even while following the classical expression — which also can sometimes turn high-flown — (they are bringing in/ new words and ideas

(E.)

from other languages, Indian and foreign, either in their original form or in the form of loan translations to fit into the genius of the time-honoured language.

The total number of modern Sanskrit works being b very large, it was not possible for a single individual like me to bring all of them under the purview of the present study. I do not know whether Dame Destiny would have ever allowed me to do so. With the age and the infirmities going with it I could not wait indefinitely. I had to stop somewhere and not hope to go on and on. The feeling in me was that it was enough if I could give the reader an idea of the new Sanskrit that had come up or is coming up-- it is a continuous process---to enable him to judge its prominent linguistic and stylistic features.

My study of the modern Sanskrit works has revealed to me that from the point of view of new vocabulary and style it is drama and fiction which yield more material. It is just a comparative assessment. Not that poetic works have no modern content in them. Some of them are really revolutionary pieces blazing a new trail. But viewed in their totality they are more classical and traditional than drama and fiction because of the larger scope in them for the off-the track linguistic and stylistic content, the prose being by its nature more amenable to them than poetry, more so when it, unlike poetry, is not being under the exacting constraints of metre, is much more free. While attempting a comparative assessment it will also be pertinent to record here that even in drama and fiction, it is works which deal with more modern of the themes which are richer in new content than those which concern themselves with time-worn themes drawn from the Upaniṣads, the Rāmāyaṇa, the Mahābhārata, the Purāṇas and works of the classical period. Being set in old backdrop they have less chances of new expressions, coinages, loan translations of ~~foreign~~ non-Sanskritic words, idioms and proverbs seeping into them. It is only when modern life is sought to be depicted through them with the need is felt for the requisite expression which not being readily available has to be invented either without incorporating an of non-Sanskritic words as such treating them like any other Sanskrit word form declining it with the ascription of an arbitrary gender in different cases or without action of restoring them ~~to~~ of their ~~Sanskritized~~ original Sanskrit form if from their appearance, the similarity of the sound they look like having originated from it(instances of these are galore

in modern Sanskrit writings) or fanciful~~ly~~ connecti~~ng~~ng them with a Sanskrit form on sound philology which, as the proverb goes, is not sound philogy, with the conscious effort in many cases to bring in some connection with sense too which may have its value in ~~gx~~ imparting a Sanskrit form in the non-Sanskritic words to make them look like Sanskrit (that could help in their going well with Sanskrit diction or ~~to~~ provide satisfaction to the fast dwindling number of modern Sanskritists that every word, whatever the language it comes from, can be connected with Sanskrit and traced to it through some root, however obscure, in an imaginative word process. Some of the writers adopt none of the above methods in their treatment of new vocabulary. They just go in for loan translations.

(the form)
(dubious)

Just as it is with words the loan translations are resorted to in the case of proverbs ---as a mat ter of fact it is much more pronounced in their case--too when they are drawn from other languages. The reader will find enough instances of them in the body of the present monograph not to expect them over here.

Since each modern Sanskrit writer had to depend upon his own imagination for coining new words for new concepts, ideas or objects, the coinages differ not unoften with different works. Consciously even the same work shows different words for the same thing. Now that modern Sanskrit works comprise a sizable literature, it is time a thesaurus of new coinages in it is attempted. So is it (needs) to be attempted of the new idioms and proverbs and of the words boldly lifted from other languages. The present work shows the direction ~~that~~ needs to be followed up systematically and scientifically by a team of researchers under a well-organised plan. This may well serve as the source material to future writers of Sanskrit who will ~~have a ready material before them and may~~ not have to rack their brain every time for new words and proverbs. This resource material, call it the reference material, may also be useful in qualifying the new content in the Sanskrit language making it richer in expressiveness and wider in sweep. Till this consummation, the present attempt may be taken to serve the above purpose to a limited extent providing in addtion the guidelines to the prospective writers for meeting additional requirements of new words and expressions in the context of newer and newer scientific and technological discoveries occasioning further changes in life-style. With the world becoming smaller with the jets cruising

the sky and the satellites orbiting the earth, there is more of inter-action today between different societies, cultures and civilizations. With the economy of no country being insular, there is outflow and inflow of goods and objects to the extent never seen before. With the star television any happening in any part of the world is within one's ken almost instantly, not only to be heard but to be seen actually in all its vivid and graphic details. All this explosion of information and knowledge and the import and export of goods and objects need expression either through words actually in use for them in the respective countries or through new coinages. For meeting this need the past efforts would certainly be of great practical utility in providing direction/directions.

While planning the present volume the treatment of a whole corpus of new words and expressions was for me a big problem. If I were just to enumerate them, it would have been just a very dull and a flat affair making the work just look like a bare glossary. Even if it were to be so and I were just to enumerate, should were I to proceed in an alphabetical order ? which would imply that the words so listed would bear no connection with each other. After prolonged deliberation I decided that the best way would be to take up certain specific situations like communal riots, widow burnings, abandonment of female babies, wars and battles, the freedom struggles and so on in all their manifestations and places and institutions like hospitals and clinics, offices, government or private, commercial establishments, modes of conveyance like trains, buses, cars, bikes, scooters, cycles, aeroplanes, home establishments, dresses, the communication system (postal services, telephones, telegrams) public address system (loud speakers, microphones) and the places of entertainment like (cinema houses, clubs, bars) the media (newspaper, radio, television) and the sterio system, the gramophone records, the V.C.R. and the public or private receptions or the banquets in all their setting and environment, and to group the words together with reference to each one of them. These groups or the clusters of words are so arranged to portray a graphic and connected picture of each of the items listed above and of some others which have escaped it--the list being merely indicative and not exhaustive. This will leave the reader gazing at the keen observation of the modern Sanskritist of his surroundings

dis proving the o ular notion that the modern Sanskritist, though living in the twentieth century and heading for the twenty-first one is still a being of the ancient or medieval ages in his thoughts and is just an anachronism to be classed with a crazy group of eople who have outlived their utility for the present age. Even while dealing with the ~~[illegible]~~ modern Sanskrit literature in its limited com ass of its vocabulary and style, the effort has been to aint the icture, ~~[illegible]~~ as true as possible, of the modern Sanskritist/ ~~as he~~ is sha ing up in a fast changing India with sutilateral interaction in ~~his entire~~ life style.

(its development [illegible])

Sanskrit has a good number of exclamatory words. Other modern Indian ~~[illegible]~~ and foreign languages do have a few more. The modern Sanskritist has tried to incorpate them too in his language leading to its enrichment to the extent. The same the case with onomatopoeic words which have a habit of s routing forth as the need is felt to convey a particular sound.

I have been rather/ with citations from different works which I have taken up in chronological order. I have given references to the use of the same word a number of times to pin-point the frequency of the occurrences of it therein and its variations or otherwise in different contexts.

(liberal)

I have tried to explain the different types of style/styles adopted in the form of dots and dashes in indicating ~~different~~ ~~[illegible]~~ the halting s each occasioned--I have tried to explain that too-- by hesitation, fear, apprehension, the lack of self-confidence, ~~the~~ feeling of not being sure or clear about something. The new style of conversation where the names of characters having been given initially are subsequently dropped and are indicated by dash/--the reader being left to infer as to who is s eaking to whom--I have taken due note of. So have I done of the different signs , adopted initially, medially or finally as per the point of the raising of the pitch in calling out somobody.

(or inverted commas)

All in all, the study , though painstaking and exhausting, has been, as stated earlier, highly rewarding in tringing me face to face with the/ Sanskrit that is shaping up. With this reward already with me, I need no other. ~~reward. one~~

(new)

Being the first work of its kind, I take it as the harbinger of

(v) MODERN SANSKRIT : Change in this world is a natural process. History again reminds us that the classical Sanskrit had many a change in course of time. A remarkable change in Sanskrit language was came about during the 7th century A.D. when regional languages in India uplifted their heads in the form of their literatures. ~~Prior to that Sanskrit language was came about during the 7th century A.D. when regional languages in India uplifted their heads in the form of their literatures~~. Prior to that Sanskrit was the only source of education. Now people preferred to study through their regional languages and hence literatures in regional languages were produced. Invasions of Turkey Muslims gave a shock to the culture of native India. Sanskrit had to be forgotten gradually during this long period of Muslim-English regime. Imposition of English language by the Britishers in the syllabus gave a strong blow to the native existence of Sanskrit in society.[7]

Indian society could never forget Sanskrit because it contains the innate preference and philosophy of Indian religion and culture. After a long gap some pioneers of this land made untiring effort for the study of Sanskrit as a means of religious and philosophical ingots. Among those

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7. N.K. Sharma : Linguistic and Educational Aspiration under a Colonial System, p.

more noteworthy are Maharshi Dayananda Saraswati, Ramakrishna, Vivekananda, Yogi Aurobinda and so on. Iswarchandra Vidyasagar, the then Principal of Calcutta Sanskrit College made an outstanding contribution to Sanskrit language and grammar teaching through simplified method.[8] Sanskrit took a new shape in the language, style and grammar from this period, since then Sanskrit teaching method was modified and the language and style changed remarkably. The new era of modern Sanskrit from this pioneering effort of Ishwara Chand Vidyasagara saw in R.G. Bhandarkar, who followed the former another notable personality who evolved a new method of Sanskrit teaching.[9] Some other scholars ~~in this field~~ also enriched the field with their useful contributions. Maxmuller expressed his deep contentment in an article as follows : "A new race of men is growing up in India who have stepped, as it were over thousand years and have entered at once on the intellectual horizon of Europe."[10]

During the last part of the first quarter of the 20th Century, Damodar Satvelaker of Paradi, Surat, Gujurat compiled a course of simple Sanskrit in 24

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8. Ibid., page 154.

9. Ibid., page 157.

10. Journal of the Bombay Branch of Royal Asiatic Society, 1879, pp. XLI-XLII.

fascicules. His effort was not only to simplify but to propagate Sanskrit among masses. The era of simplification and propagation of Sanskrit started by Satvelkar, has seen many a scholar making similar attempt. When Sanskrit could not get its proper position in free India, Sanskrit lovers got united and fought for befitting position for this language, the fountain head of Indian culture, literature and science, philosophy and religion. It was the first united effort for this cause made by the organisers of Sanskrit Visva Parishad and Bharatiya Vidya Bhawan in 1952. ~~Simply~~ Sanskrit examinations were started all over the country in 1956 through the medium of regional languages on behalf of these two organisations. A tendency for propagating Sanskrit among common masses irrespective of caste and creed, colour and religon grew abundantly with ~~in~~ a view to making Sanskrit widely understood and appreciated.

1.2. SANSKRIT SPOKEN IN MODERN PERIOD :

Development of Sanskrit grammar and composition of Sanskrit literature, so popular for ever, in huge number, prove that Sanskrit was always a spoken language of the common people of Bharatavarsa. It, during the Vedic period, was freely spoken by the inhabitants of Āryāvarta. Passing references in this regard are observed in many a work in Sanskrit.[11] Whatever it may be, Sanskrit was always a home language of intellectuals and upper section of the society. During classical period, though Sanskrit was not a medium of communication among common mass, the people were sufficiently capable of expressing their ideas through it.[12] During the long history of Sanskrit, it is found that it even when it was not spoken, was understood. Developments of regional languages in 700 A.D. to 1200 A.D. had put Pali and Prakrta into oblivion, while Sanskrit continued. Sanskrit, is the root of the north Indian languages and the true vitaliser of the south Indian languages, is being spoken, very often, today even by the minority intelligentia in intellectual deliberations and holy performances.

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11. Astadhyayi of Panini
    Mahabhasya of Patanjali
    Ramayana of Valmiki
12. Naisadhīyacaritam, etc.

Linguistic and cultural renaissance in western countries took place in the 16th century, through literature. Eatablishment of a Sanskrit college at Benares on 13.1.1792 gave a new impetus to the modernisation of Sanskrit education. But a systematic process in developing and adopting Sanskrit as a language of the modern world, began with the compilation of "Vyakarana Kaumudi" by Pt. Ishwarachandra Vidyasagar in 1851. He had laid the foundation stone of simplification and modernisation of Sanskrit language as well as its teaching method. In the "Calcutta Review" 7 1854, it has been observed - "Ishwarachandra has done for facilitating the study of Sanskrit grammar, rendering a study hitherto so abstruse, as easy as Greek."[13]

Simplification of Sanskrit language and modification of its teaching method during the 1st quarter of the 20th century drew the attention to it of the people of all ages and from all walks of life. At that moment when there was growing interest in Sanskrit learning Pt. Damodar Satvelkar emphasised Sanskrit speaking. Compilation of graded text books by Sri B.B. Kamat of Pune and Sri Kuriokkos, Christian principal of the Sahitya Dipika College at Pavaratti, Kerala accelerated the objectives of Pt. Satvelkar.

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13. N.K. Sharma : Linguistic and educational aspiration under a colonial system, page

On the eve of the independence of India, it was thought quite naturally, that the language and literature in which the national culture and heritage is enshrined, and which is so intimately connected with all the spoken languages of the country and whose inexhaustible resources the latter continue to draw upon, could be declared the national language. Hindi instead was given that position. The two main objections, as observed, against the acceptance of Sanskrit as the national language were as follows:

(i) Sanskrit is a tough language, not easily accessible by common people.

(ii) Sanskrit is a language of a particular section of society and is used for religious purpose only.

Though Sanskrit could not be accepted as the national language, Sanskrit protagonists were not disheartened in their objectives. Appointment of the official language commission in 1956 and the Sanskrit commission in 1957, created confidence in their mind. A united attempt was made to counter the objections and to meet the deficiencies of Sanskrit language. "Make Sanskrit a home language" and "Keep it on your tongue "were some of the popular slogans of those spirited Sanskritists and Sanskit organisations. Simplification of Sanskrit and propagation of its spoken

form among common mass irrespective of caste and creed, religion and sex, were the main objectives of voluntary sanskrit organisation and eminent scholars. A fresh out-look had developed to make Sanskrit a popular and spoken language.

Among those who had made sincere effort in this regard, were Sri Y.M. Wanal, Pt. Kapil Dev Sharma, Pt. Ananta Shastri Phadke, Sri Brahmadutta Jignasu, Pt. Rahul Sankrityayana, Vasanta Ananta Gadgil, L.M. Chakradeo and Mrs. Malati Chakradas and many pandits of different parts of the country. Mr. Chakradeo, it is learnt has started a school named Srivatsa Bal Mandiram at Charani Road, Bombay, where he had developed a method of Sanskrit teaching for LKG and UKG standard boys and girls. Sri Aurobindo International centre of Education, Pondichery, had also made a remarkable effort in modifying the teaching methods of Sanskrit for pre-school standard as well as for preparing children's literature in simple Sanskrit in spoken form. Pt. Vasanta Gadgil, the director of Sarada Jnanapitham, Pune, who not only stressed upon propagating Sanskrit extensively but also started the spoken Sanskrit teaching classes for the common mass. He had developed a teaching programme of 40 hours two hours in a day, for 20 days, which he claimed, was a successful method for speaking Sanskrit fluently. A

similar attempt on spoken Sanskrit teaching was also made by the Vivekananda Kendra, Kanyakumari and by Pt. Vasudeva Ballal, Bangalore, but it is the Hindu Seva Prastithanm, Bangalore, whose Sanskrit wing has been adding new instances in the field of evolving new techniques of teaching and propagating spoken Sanskrit since 1981. It has been declared that in a village named Matturu, in the district of Shimoga, Karnataka, all are made to speak Sanskrit as the mother tongue. Similar attempts are being made by many organisations in India. The attempts of the Loka-Bhasa Prachar Samiti and the Visva-Sanskrit Prastithanm in popularising spoken Sanskrit among the masses deserve here a special mention in achieving remarkable results in making people learn Sanskrit speaking by organizing Sanskrit camps of different duration throughout the length and breadth of India leading to the disposal of the notion that Sanskrit is a difficult language.

During this period of a linguistic revolution, among the varieties of attempts being taken up by Sanskrit protagonists as well as voluntary Sanskrit organisations, conducting of simple Sanskrit examinations had a remarkable response. Many such examinations were started privately by the Samkrta Bhasa Pracharini Sabha, Chhitor, Bharatiya Vidya Bhavan, Bombay, Swadhyaya Mandal, Surat.

Similar examinations also were organised from Tiruchi. Text books, for these examinations, were prepared in a graded spoken form. Other organizations conducting such examinations are Sanskrit-Parishad-Bolangir and Sur-Bharati-Pracharini-Sabha, Sringeri. These examinations give a fresh impetus to Sanskrit teaching particularly to the spoken form of it.

An article written after spot observation by Prof. D.D. Sharma, proves that Sanskrit is still spoken by some tribal inhabitants of the Himalayas. These tribals, Chinals, live in Lahaul-Taluk, situated across the Rohtang pass in the lap of the Chandra and Bhaga rivers. "The most distinctive features of the culture of the Chinals is their language which appears to be a continuation of that form of Sanskrit which was being spoken in the north-west India when possibly they migrated to this region."[14] Statistical abstract of India, published in 1957-58, shows in all the record of number of people having Sanskrit as their mother tongue is only five hundred fifty five according to the census report of 1951. A personal survey, states the record, shows that more than 100 families in India and Nepal

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14. Arab Times, Bombay : Where Sanskrit is Still Spoken: Dt.5.12.80.

have accepted Sanskrit as their mother tongue. Whatever be the case, Sanskrit being the base language of all the modern Indian languages from the point of view of structure or vocabulary or both is easily understandable by any literate person of India. Though people donot speak Sanskrit in their day-to-day life, a large number of them in India can do so with their basic knowledge ~~of the~~ and with inculcation of practice in it. This is proved by various camps ~~in an~~ inculcating Sanskrit speaking conducted first for 10 days with classes just for two hours a day by some voluntary Sanskrit organisations.

1.3. CLASSICAL SANSKRIT VERSUS MODERN SANSKRIT

The form of language has many variations in consonance with the content and style. So also has Sanskrit. Generally scholars, with a linguistic point view, have classified Sanskrit in two sections: Vedic Sanskrit and classical Sanskrit. Vedic Sanskrit has its own limitations. Sanskrit is one of the great languages of the world and it is the classical language par excellence not only of India, but of a good part of Asia as well.

History of classical form of Sanskrit begins with the composition of the epic Ramayana, which is a perennial source of inspiration to the people of all walks of life. The language, which is neither the mother tongue nor spoken by any community and group of people, but only used in intellectual deliberations is classical language. It has also a specific form as embedded in literature. But it is unwise to assume that Sanskrit was such during the period from the composition of the Ramayana to date, though not used for common communications, quite common for all. Ramayana, Mahabharata and puranas were written in a very siiple and straight forward language. That was the period when Sanskrit was the common language. Both the language and style had quite developed

and systematised during the time of Pāṇini, in 2nd century B.C. Quite a large number of works on different branches of knowledge and science were produced. Sanskrit Royal patronisation age for Sanskrit, learning and teaching inspired the wise men to produce the best works in every field, ~~of wisdom, wisdom and erudition,~~ during this period, riched its climax and a large number of highly reputed poets, scientists engineers and artisans had shown their intelligence par excellence.

The language of the Ramayana, a spontaneous over-flow of powerful feelings, is simple, moving and straightforward. So also is the language of the Mahabharata and of other works during that period. In course of ~~xx~~ time, other language like Pali and Prakrit got established in society and Sanskrit was put inside the confines. of intellectuals. That was the time when Pandits and poets competed among themselves to procure royal patronage and recognition. Thus Sanskrit was made sophisticated. A habit developed among the Sanskrit scholars to express their ~~xx~~ ideas in such a way that others had to toil hard to get into the matter. Such as Q. Kapurvah ? Ans. Puripurnah. As a result, the common people even while aspiring

to learn Sanskrit, were disgusted with it and got frustrated in the process.

Classical Sanskrit, though tied up, with the complicated principles of grammar, has many forms and styles. A vast literature of it, however, is composed in poetic form in keeping with the metrical principles of prosody. It is very easy to get it by heart but ascertaining its real meaning is very difficult only becaust of unfamiliarity with the terms and poetic tradition. Literature in prose and dramatic form are less popular even now.[15] In the meantime another form of classical Sanskrit, Campu, also developed where both poetic and prose styles run hand to hand.

The Sanskrit language invogue in old literature gets name classical. This makes as people lose sight of its other variety, the spoken Sanskrit. Here the misconception develops that 'Sanskrit is dead', 'Sanskrit is tough' and that it has no role to play in scientific progress.

The time has advanced a lot and similarly the great languages of the world have changed their forms, styles and status in pursuance of modern ethos.

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15. 'Adi Sankaracarya' , the first film in Sanskrit bagged 'Golden Lotus' award for the best film in 1983.

Reasoning in learning, status in life and marketability in matter are some the inevitable features of present-day world. Sanskrit, a store-house of knowledge and source of inspiration, has to be enlivened and made dynamic, not only for Indian unity and integrity but also for the world peace, social harmony and scientific progress. This new form is meant for easy communication and the awareness of the people of INDIA for the cause of world peace and harmony. It has no clash with classical Sanskrit. Because classical Sanskrit has its own remarkable position in the history of Sanskrit. One should not be afraid of the fact that the classical Sanskrit would be dismantled in replacing modern Sanskrit.[16]

Recently another form of Sanskrit has been developed which may rightly be called modern Sanskrit - a form still to be made sound and concerete - to acclimatize the scientific attitude with age-old ~~of~~ culture and heritage. This aims at achieving familiarity, fraternity, solidarity and nativity. Classical Sanskrit is used only for literature whereas modern Sanskrit is used both ~~in~~ for literature and speech. The former is static while the latter is moving ~~prafe~~ and progressing. Both the style and the expression in modern Sanskrit is invigorating and dynamic.

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16. C. Kunhan Raja : Future role of Sanskrit : Adyar Library Bulletin, Vol.XIII, Part-I,1949.

1.4. APPROACHES TO MODERN SANSKRIT

Sanskrit has its own important place, like English or Hindi, in present day India, as one of the common languages of the country. Besides this, Sanskrit, the most forceful thread of India's unity and integrity, represents the peace and harmony in the present-day turmoils of the world. It is needless to explain Sanskrit's importance as a linguistic G.C.M. of Modern Indian languages.[17] The basic principles of almost all branches of Modern Science, may be those Mathematics or Physics, Aeronautics or Solar Energy, were expounded in the Vedas and vast literature of Sanskrit. Even some scientists have proved now that Sanskrit is the best language for Computer, the most developed scientific technique of today.[18]

But the people of India, particularly the intellectuals of new generation, have no scope for knowing Sanskrit, the hidden treasure of knowledge and science. A basic knowledge of Sanskrit is a must for every Indian, not only for understanding of India's different regions or for getting a peep into Indian culture and inheritance, but also having proper appreciation of South-East & South-West Asia.[19] Sanskrit

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17. Dr. U. Raghavan : SANSKRIT - p.16, Sanskrit Education Society, Madras, 1972.

18. Rick Briggs - A.I. MAGAZINE, Spring, 1985.

19. सुनीति कुमार चाटार्या -- भारतीय आर्यभाषा और हिन्दी, page 85.

as the Oldest Indo-European language with a great literature, has a unique importance even for the people of Indo-European speech outside India.

In view to get our future generation ready to assimilate the new trends of the scientific world and to govern the world in a peaceful, spiritual way Sanskrit language needs to be revived.

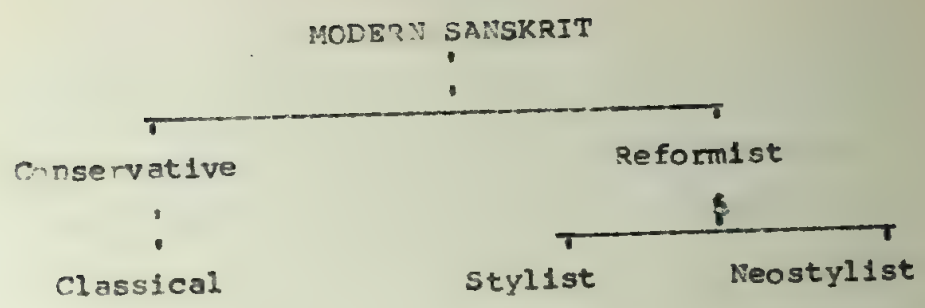
Sanskrit, alike other living languages has two forms, one literary and other spoken or colloquial. The colloquial forms earlier exist must have been in but went out of use later. When, the new trend to rejuvenate Sanskrit language grew in the 2nd quarter of the 20th century, some Pandits and statesmen were in view to reform the language in a balanced manner. Others opposed this. Naturally, there formed two groups in the wave of propagating and adopting Sanskrit language. They can better be classified as reformists and conservatives. Conservatives spoke and wrote in an Old classical style, which is rather ornate with its verbosity and difficult expression.

Among the reformists, there were w two groups. One suggested that Sanskrit should be simplified and

be drawn nearer to the modern Indian languages in sound and sense, by ignoring involved grammatical forms and uncommon words. Others pointed out that the needed to be attempted without disturbing the genious of Sanskrit. They also suggested that modern Sanskrit should be re-inforced by adopting into it its colloquial, simple and popular forms already in vogue earlier as gleaned from the vast literature of classical Sanskrit.

But the reformists with a new outlook, try not only to make Sanskrit simple and moving, but also attempt to produce variety of literature. There grew, again, two groups. One preferred to follow old classical styles in both poetic and prose literature', while others followed new styles of modern languages. These can better be called as classical-stylists and neo-classical-stylists.

The formers adhere to the established standard and form of Sanskrit which was neither experimental nor new, whereas the neo-stylists have changed the age old mode of plain narrative. They innovated a style with classical spirit to suit modern ethos. They also reveal their sensitivity and fondness for realistic situations through simple, straight forward and living language. This can better be shown through the following graph :



After due consideration and deep observation on the new tendency of revival of Sanskrit, it is thought quite naturally, to reform Sanskrit in a chaste manner. Hence, we may suggest some improvement to make this trend more vigorous.

The Modern Sanskrit stands on the following principles --

(i) Need Based Basic Sanskrit Words.

(ii) Application of simple grammatical methods.

(iii) Interaction between Sanskrit and Modern Indian Languages as well as English.

(iv) Liberal acceptance of words from(Loan words) different living languages. They may be used as indeclinables.

It is generally accepted by the linguists that a man utters about 4000 words through about 1000 sentences for his daily use. These words comprising noun, adverb, adjective, indeclinable and Verb, are used frequently for many times in different moods, places, and situations

and different persons. Intensive research on easy application of English proves that only 850 basic words are sufficient for expression of ideas through that language (English). In the case of the number could be 2000; ~~These are~~ keeping in view its spirit and structure. These are codified as need-based basic Sanskrit words. Needs of a language are many. But here 'need' means the need of a language as alternative to M.I.L. to serve as the cordinating factor. Hence, every aspect of the use of a language has been vividly examined before choosing basic words. However, the Frequency and importance of use in different situations are two main factors of ascertaining the basic words. The main points , as observed, are as follows :

1) Frequendy of words used in different situations.
2) Words nearer to M.I.L. in sound and sense.
3) Words seem to be easier in use and pronunciation.
4) Importance of words on the basis of situation and notion.
5) Words to be used in different literary ~~forms~~ forms.
6) Words, already familiar to the common people of India and abroad.

(ii) Though Grammatical principles of a language make for their systematic and disciplined application to it still

sometimes these make the applier confused. Likewise, Sanskrit language has many critical grammatical principles with variety of applications and numerous derivations. Sanskrit grammar, though systematised, has vastness and depth and accordingly is both extensive and intensive.

But in view of reformation of Sanskrit, it is suggested that the vastness of application of Sanskrit grammar and its application to the language should be systematically abridged, without violating its basic principles as enunciated drawn by Panini. The abridgement could be possible in the following manner:

1. by abandoning totally or partially 'Sandhi' within a sentence.
2. abolition of dual number.
3. e reducting the number of tenses and moods to the necessary minimum - one present, one past, one future one or two moods.
4. using 'Atmanepada' or reflexive to denote the passive only.
5. reducing ten Ganas (Classes) to three.
6. Using participles liberally instead of finite verbal forms.

7. reducting the number of roots and vocables to the basic minimum.
8. using more freely the roots like BHU and RK KR.
9. restricting the 3rd, 4th, and 7th 'Vibhakti'.

(iii) Interaction between Sanskrit, M.I.L. and English:- Sanskrit the root language, has widely influenced all the languages of Modern India as well as same of the important foreign languages of South east Asia and English. The linguistic survey record reports that large number of Sanskrit words, ranging from 40% to 85% are being used today in different modern Indian languages. Hence, for free and rapid conversation in Sanskrit, the interaction between Sanskrit, M.I.L. and foreign languages in general, English in particular is inevitable.

(iv) Any living language has to accept words from other languages for easy, expression and clear understanding between the speakers of different languages. History of Sanskrit language proves that Sanskrit had accepted and assimilated a large number of words from different languages. It is, therefore, suggested that a number of loan words be accepted from different languages in a balanced manner.

Conclusion : General Observations

It is a tribute to the enormous size of the modern Sanskrit literature that it has become a subject of critical review by a number of scholars in the recent past. ~~The~~ A major attempt in this direction was that of S.B. Warnekar who in his magnum opus in Marathi the Arvācina Sanskrit Sāhitya notices critically hundreds of modern Sanskrit works. Another to join him later was Hira Lal Shukla. His Ādhunika Sanskrit Sāhitya has some more information to add to that of Warnekar. Note in this connection will also have to be taken of Usha Satyavrat's Sanskrit Dramas of 20th Century which surveys critically and in detail as many as fifty one Sanskrit dramas of the present century. V. Raghavan, a critical and a creative writer of note, has in his own way drawn the attention of the lovers of Sanskrit to modern Sanskrit literature through his monograph Modern Sanskrit Writings and his comprehensive write-ups in the Sahitya Akademi's Volume the Contemporary Indian Literature and the detailed surveys in the same Body's journal the Indian Literature which after his death were carried out by K. Kunjunni Raja and Ram Karan Sharma. The review portion of the modern Sanskrit literature can well be rounded off with a mention of the very appreciable role played in presenting its periodic surveys by the ~~xxxxxxxxxx~~ journals the Sāgarikā of Sagar and the Arvācina Saṁskṛtam of New Delhi.

Though good attempts in themselves these surveys, especially those in the book form, go upto a particular period only. Since modern ~~ti~~ Sanskrit literature is a continuing process, these need to be brought uptodate. Besides, barring a few, these are rather sketchy and lack the critical appraisal in-depth to be useful instruments for fuller information to satisfy the intellectual curiosity of the discerning readers.

Conclusion : Suggestions

Since modern Sanskrit literature compares favourably ~~with~~ in extent and variety with the ancient one, it deserves ~~to~~ be noticed in the ~~formxofxthexxxxix~~ historical perspective The need of the hour is to compile a multi-volume history of modern Sanskrit literature under the able editorship of a board of editors which may present a connected account of the growth and development of the modern Sanskrit literature with the indication of the directions it ~~it~~ is following.

It is only a small portion of the modern Sanskrit literature that has appeared in book form. Many times more of that ~~which~~ has ~~xxxxx~~ come to light ~~in that it form has made~~ its appearance in periodicals thousands of whose numbers carry useful work which can do any literature proud. Attempts need to be initiated to bring to the notice of the scholarly community this very substantial portion of the modern Sanskrit literature to enable it form a fuller view of it and to assess its worth and merit. Till then it will be difficult to guage the full extent of it.

Attempts have been made recently which are very laudable indeed, to study for Doctoral dissertations some of the Sanskrit works of the modern period. It would be good if, instead of taking up an individual work of a particular author like the Śivarājavijaya of Ambikadatta Vyasa or the Saṁyogitāsvayaṁvara of Mulshankar Manikla Yajnik ~~or if~~ J.B. Chaudhuri all of their works are taken up for study which would mean in effect the study of particular author instead of a work or two of the same. This would do the author and his works better justice enabling a researcher ~~to~~ at the same time to cover more

ground which the modern Sanskrit literature by its very extent demands. The treatment of individual works would need hundreds of researchers and a period of decades to bring even a part of the present Sanskrit literature under critical scrutiny. The researchers may also go in, as in some cases they already have, for studies on particular subjects like Sanskrit works on Shivaji or Mahatma Gandhi or Vivekananda or Jawaharlal Nehru or Queen Lakshmi Bai of Jhansi. They can take up some social theme or the other like the problem of dowry, the caste system, the social inequality, the exploitation of women and study the modern Sanskrit works thereon.

Modern Sanskrit literature has admitted into it, as illustrated earlier, a large corpus of new words either in their original form or in the form of their loan translations or loan coinages. So has it idioms, proverbs and metaphors investing it with a character of its own. An in-depth study of all of them is a desideratum deserving of fulfilment by a devoted band of scholars. A similar desideratum is a study of the new themes and techniques in it that have surfaced of late as also style /styles. A specimen of each one of these has been presented above to give an idea to a future researcher of the line to follow. This will enable him to discover modern Sanskrit, the Sanskrit emerging out of the current literature, the Sanskrit that has an identity of its own, the Sanskrit that is an ongoing process.

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Sanskrit that is emerging in them is certainly not the same Sanskrit one is ~~xxxx~~ wont to meet with in older works or modern works modelled on the older ones.

Though the change is wecome by all means showing as it does the vitality, the adaptability and the flexibility of the Sanskrit language, the laxity in grammatical accuracy discernible in it needs timely check to prevent it from drifting into a situation where it may look over a period of time something different from Sanskrit or at, best look like Sanskrit. ~~kk~~ The expressions like pratayak for copies :

apiece with many others mentioned earlier are certainly a matter for worry and concern. Every language has its own genius. Better it is that it is not disturbed.

Style

A peculiarity of style of some of the modern works, more noticeable in fiction, is short sentences, very often without verbs, to indicate mostly a particular type of setting :

Another peculiarity of style is a variety of analogical formations, many of which though not grammatically indefensible, have scarcely figured in earlier literature :